

Résumé

QUAERERE INVOCANS

—Some Literary Remarks on St. Augustine's Confessions I.1.1.—

Hiroyuki OGINO

It has been noticed that the first five chapters of Book 1 of the *Confessions* of St. Augustine have great importance as a preface to the whole. Above all, in Chapter 1, in spite of its brevity, we can find some principal problems of his philosophy and theology: the presentation of the central theme, the foundation of his theological inquiry, the relation of faith and knowledge, the author's skill in various rhetorical techniques, and the function of biblical citations.

This chapter consists of different forms of language: biblical quotation, prayer, question, and resolution. On the one hand, it is no doubt a sincere call; on the other hand, it is an elaborately composed display of rhetorical techniques. Indeed, these two aspects are closely connected in producing the eminent expression of the *Confessions*, though they seem apparently inconsistent with each other. For the sake of understanding the perspective of Augustine's hermeneutical inquiry, an exact comprehension of the structure of the original text and literary analysis are indispensable. I suppose that this chapter could be divided into six paragraphs:

(1) By joining two similar verses, the two lines made up of the quotation from the *Psalms* acquire a vivid *parallelism*, and the third person account is transformed into a second person calling. Above all, this praise is nothing but the end of both writing and reading the *Confessions*, according to the opening of Book 11.

(2) The second paragraph, which is formed by *inclusio*, focusses on the man who would praise his Creator. On the other hand, however, the human being is also proud, sinful, and mortal, and so unrelated to praising.

(3) The third paragraph may be one of the most famous phrases in the *Confessions*. The fact that man delights to praise God is based on his being created for God Himself; for the same reason, our heart is restless until it reposes

in Him. What is the meaning of the scripture which says the human being has been created in the image of God? In fact, this sentence of the *Genesis* was not self-evident for Augustine, but a lifelong problem to be inquired into.

(4) From this paragraph the narration takes a new turn. Augustine asked himself whether it was necessary to know God before one could call on Him. Although this seems to be a kind version of the so-called "*aporia* of inquiry" in Plato's *Meno*, the central question is not the necessary condition of inquiry in general, but the meaning of "knowing Thee", which had been a serious problem of Augustine's philosophy since his earliest period. It finally leads to the antinomy of priority between to know and to call.

(5) A clue to the solution of the dilemma is found in the biblical quotations, which serves to promote his inquiry. In this sense, his philosophico-theological inquiry has the character of a hermeneutical approach. The fifth paragraph consists of three citations: from Rom. 10.14, Ps. 21.27, and Mt. 7.8. It is faith that precedes calling on God.

(6) The sixth paragraph returns to the call and the resolution. "Fides quaerens intellectum", known as a motto of theology, exactly represents the Augustinian method of inquiry. His faith, which enables him to call on and to inquire into God, is also given by God through both the incarnation of Christ and the ministry of the Preacher. The Lord is the principle, which causes us to start to inquire into Himself, as well as the goal of the inquiry and the object of our praise.

Résumé

THE MYSTERY OF CHRISTIANS

Akinori KAWAMURA

1. The purpose of this paper is to consider the meaning of "the mystery of the Christians", to which the author of the Epistle to Diognet refers in 4:6. According to H. I. Marrou, the reality of Christians cannot be seized from the outside; it can be done only by those who possess it and so who can live it from the inside. As W. Eltester says, "The way for our author is, apart from the knowledge of God which started from men or philosophy, the one which starts from God to men. God is the absolute, quite different from men".

2. Our author does not explain the meaning of 'the mystery'. In this he is unlike the author of I Timothy, who explains it in a formula about Christology (I Tim. 3:16). He only says, negatively, that the mystery cannot be learned by men. That means that Christianity is above religion as the object of science.

3. Behind the thought of our author, there stand the Christology and the Ecclesiology of the Epistles to the Ephesians and the Colossians; they supply the shortage of "Diognet". For our author also, the main content of "the mystery of Christianity" is Jesus Christ and his proclamation through the Church.

4. We have tried to approach the reality of "the mystery" for "Diognet" both by direct research into the passage in which the term "the mystery" is used and from the descriptions around this passage. It is difficult to find a sufficient explanation in the narration of "Diognet" itself. Nevertheless, what is clear is that our author emphasizes the transcendency of the plan of God and that God makes men participate in His mystery.

Résumé

THE ADAPTATION OF *TOSA JŌRURI* FOR THE STAGE (XII)

Fumiko TORII

The *Tosa Jōruri* "Ono-no-Tōfū" was written under the influence of the preceding *Gidayū Shōhon* "Ono-no-Tōfū. The characterization and the method of scene development are almost the same in both works.

However, the *Tosa Jōruri* "Ono-no-Tōfū" is so much filled with the atmosphere of the Genroku Period as to show the procession of *yuna*, the prostitutes at Arima Hot Spring, and even to make Fuji, one of the *yuna*, enter the stage as Tōfū's lover. Moreover, the hero Tōfū himself is transformed into a man of the Genroku Period.

The above characteristics are representative of *Tosa Jōruri* of the Pre-modern age.